

A close-up photograph of a dark, textured surface, possibly a piece of wood or stone, with numerous bright orange ceramic drips hanging from it. The drips are elongated and tapered, creating a rhythmic pattern against the dark background. The lighting highlights the glossy texture of the ceramic.

ANNE TURN CERAMICS



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Some words about my latest works.

The glass and porcelain.

I have been fond of crazy surfaces for quite a time.

First building hair structures drop by drop, now letting the hair form on its own.

My work is about testing the limits of materials and myself.

Using paperclay and letting the mix of glazes and glass melt as they wish.

Giving them the possibility to play.

It is like the cooperation of me and the materials.

I give them the possibility, they create the miracles .

I just sit back and wait.

It is about the fragility of the nature, the fragility of life.

And the power at the same time.

A moment.

Like rain on a stormy sea.

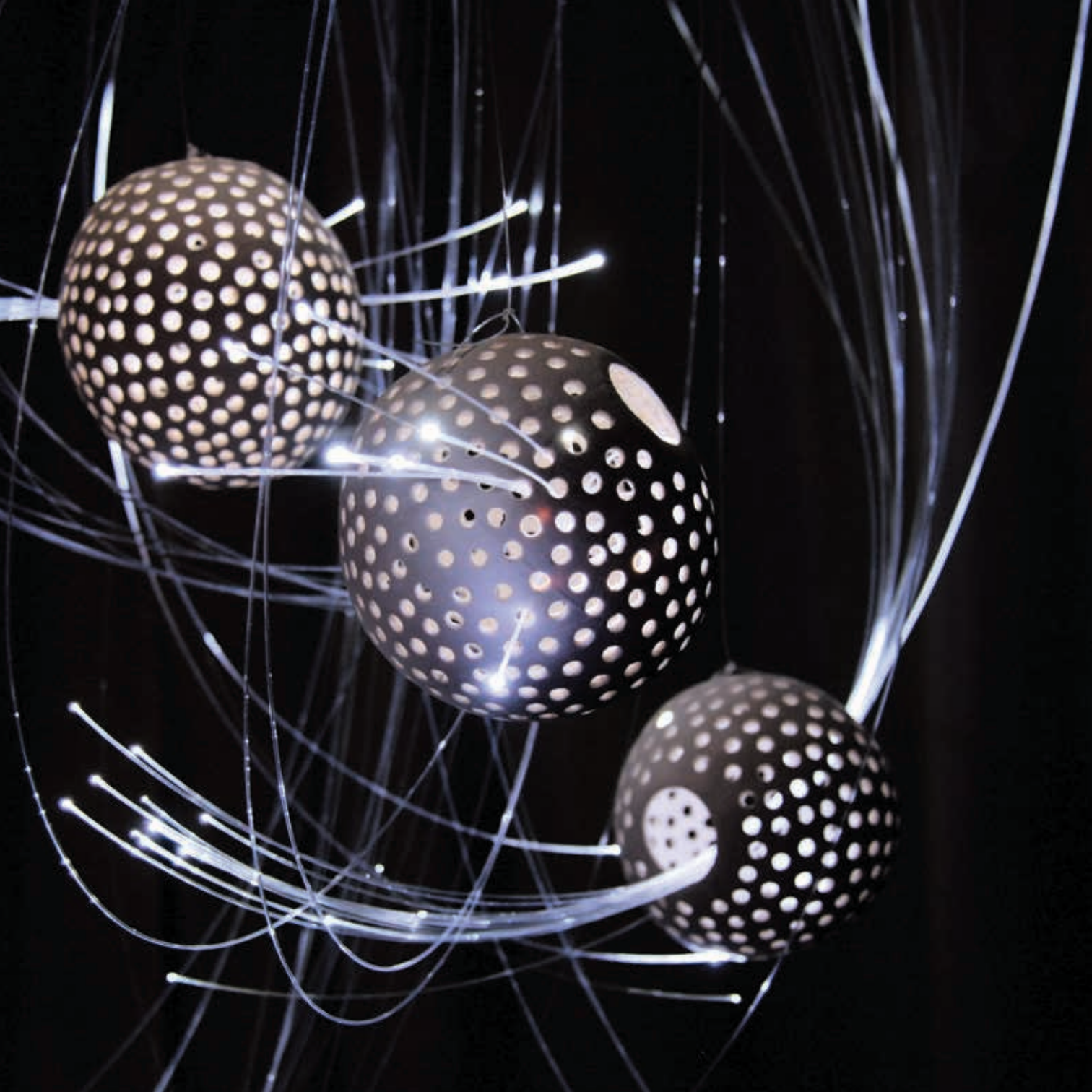
2018

ANNETURN CERAMICS





















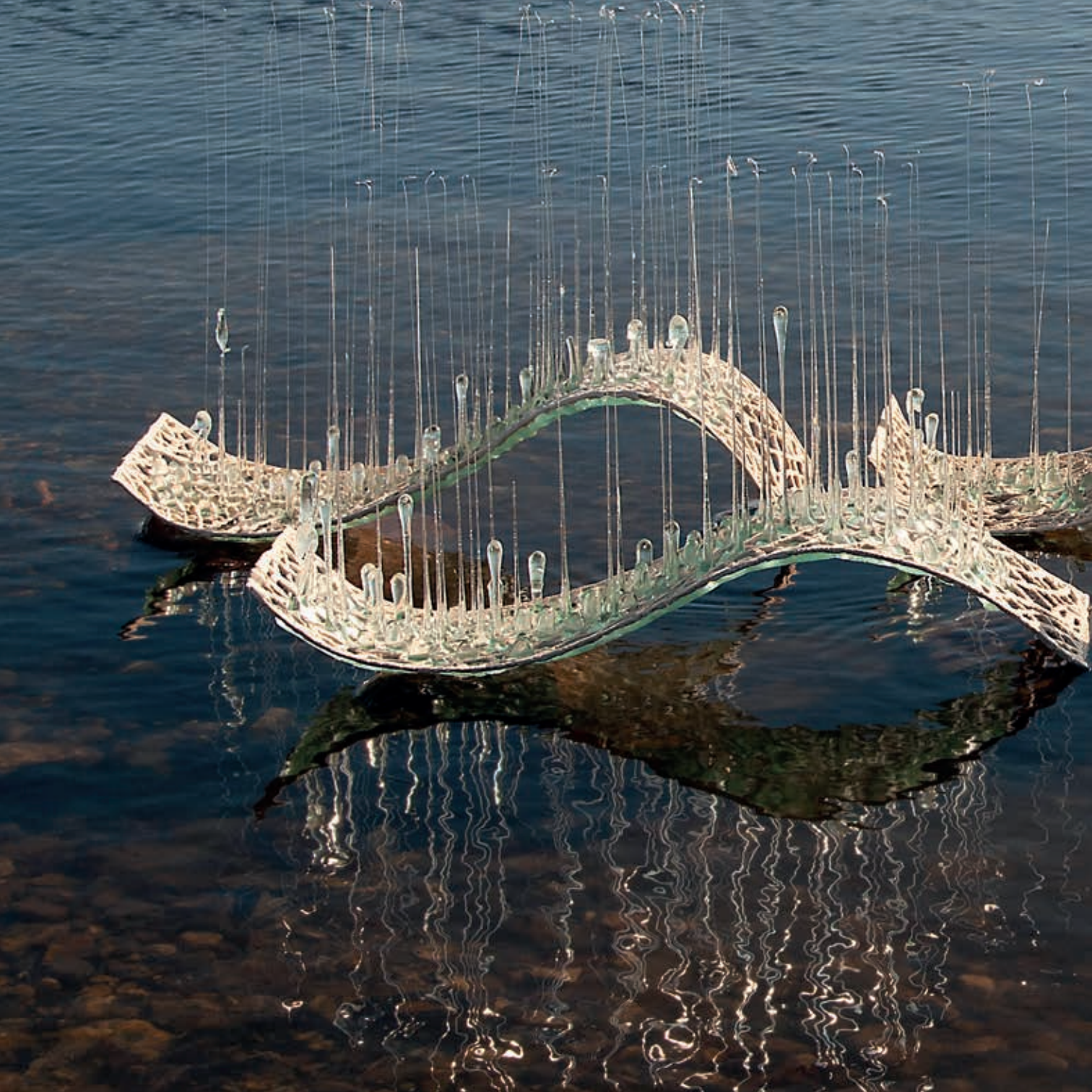


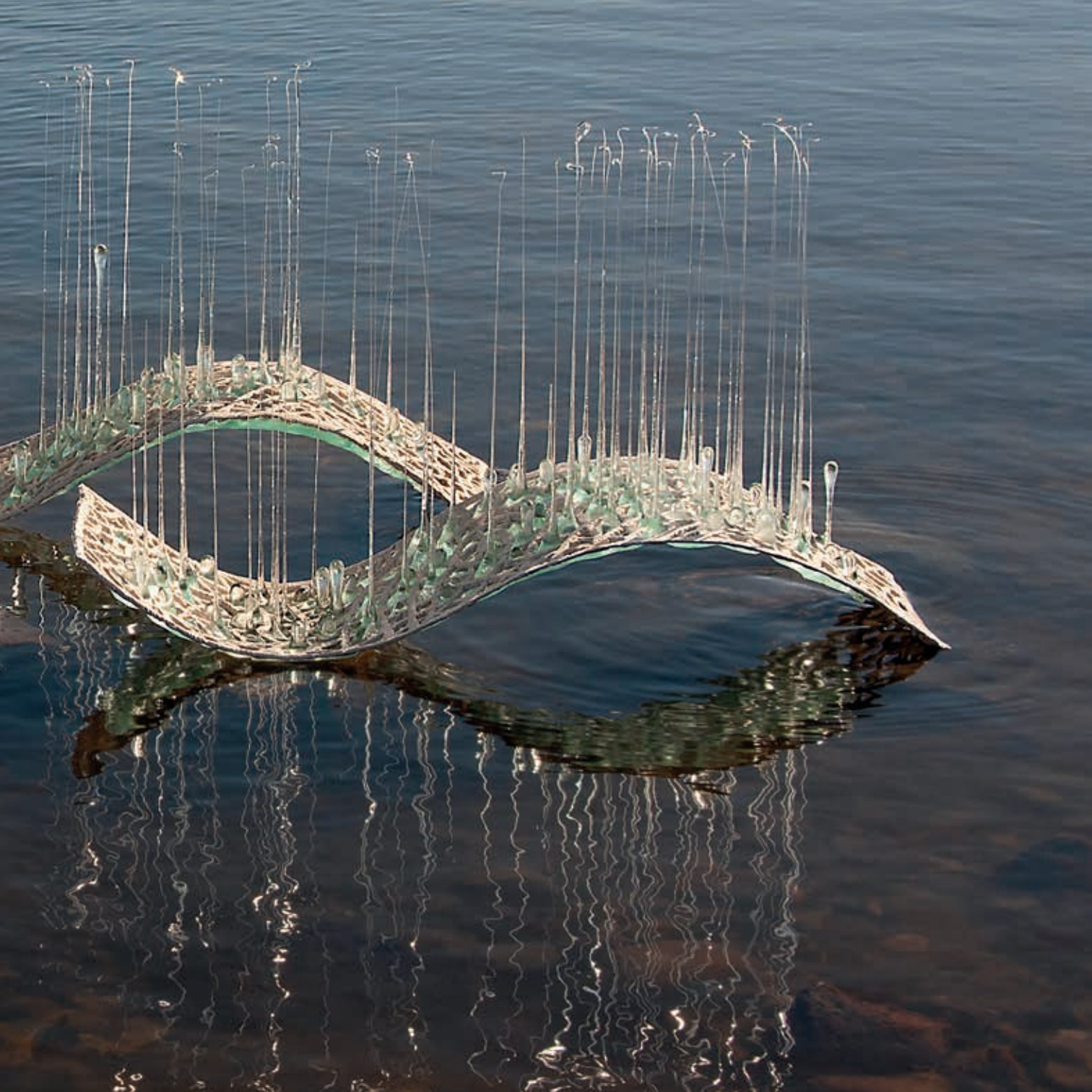


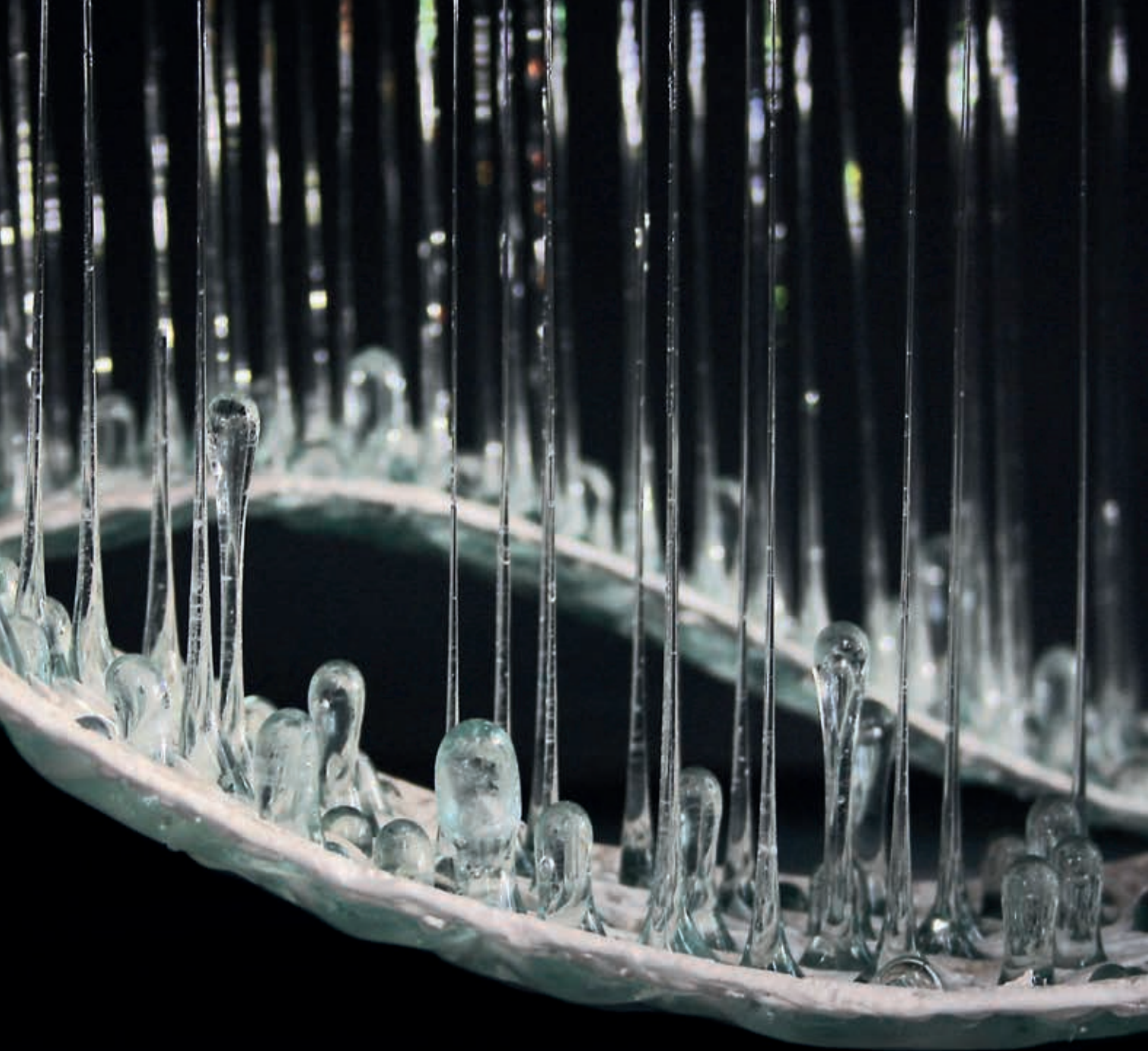


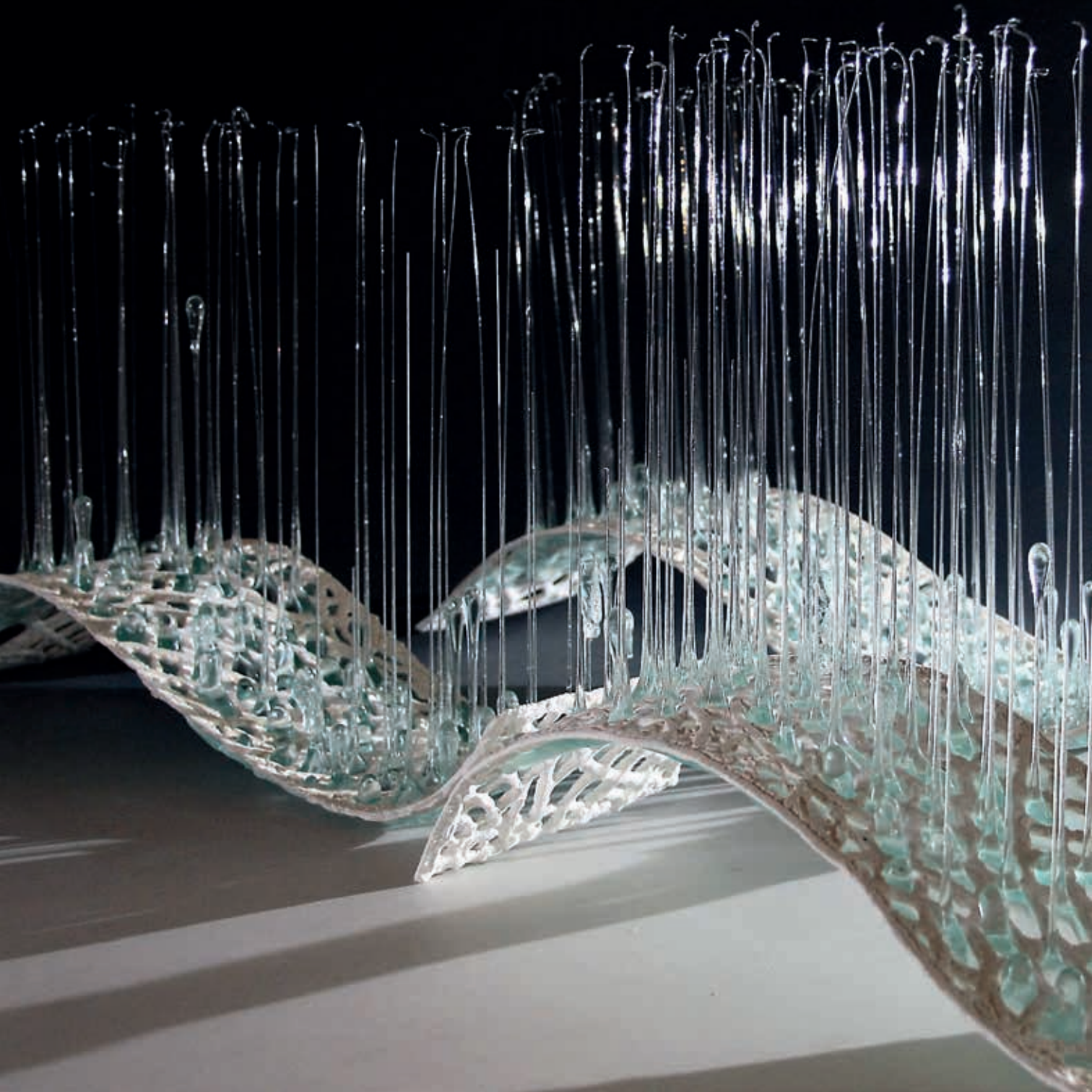


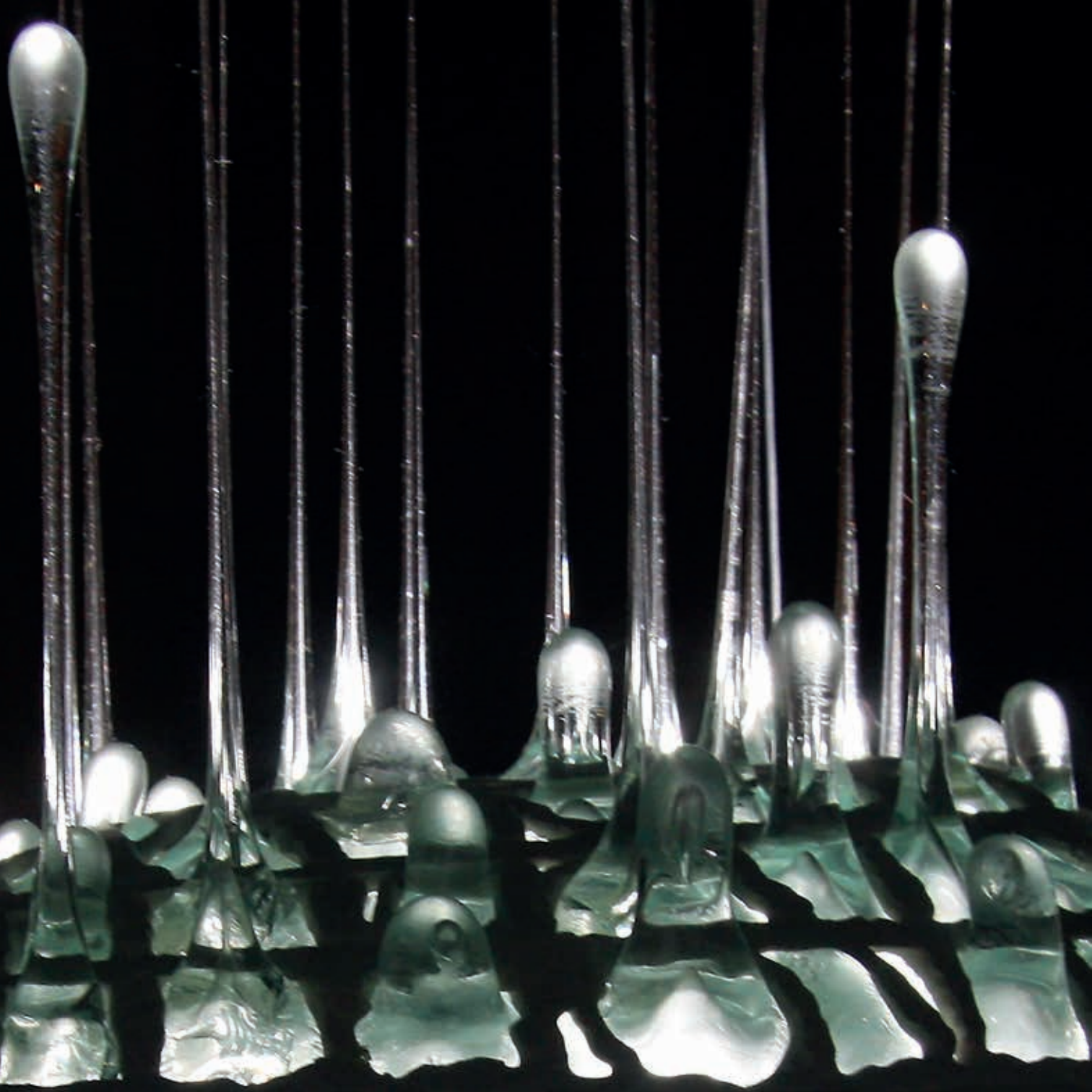
















Kazuko Todate

Your work reminds me of the circulation of nature. The thin glass looks like rain, and the part of the ceramic reminds me of the wave of the sea. The rain and sea scenery seems to last forever but, on the other hand, it makes me feel fragile. Does this work reflect your view of nature?

Anne Törn

My intention is to make the viewers think, dream, make up their own stories. The question is a beautiful answer to my wish. Yes, this work reflects my view of nature. The fragility of nature, the fragility of life.

Kazuko Todate

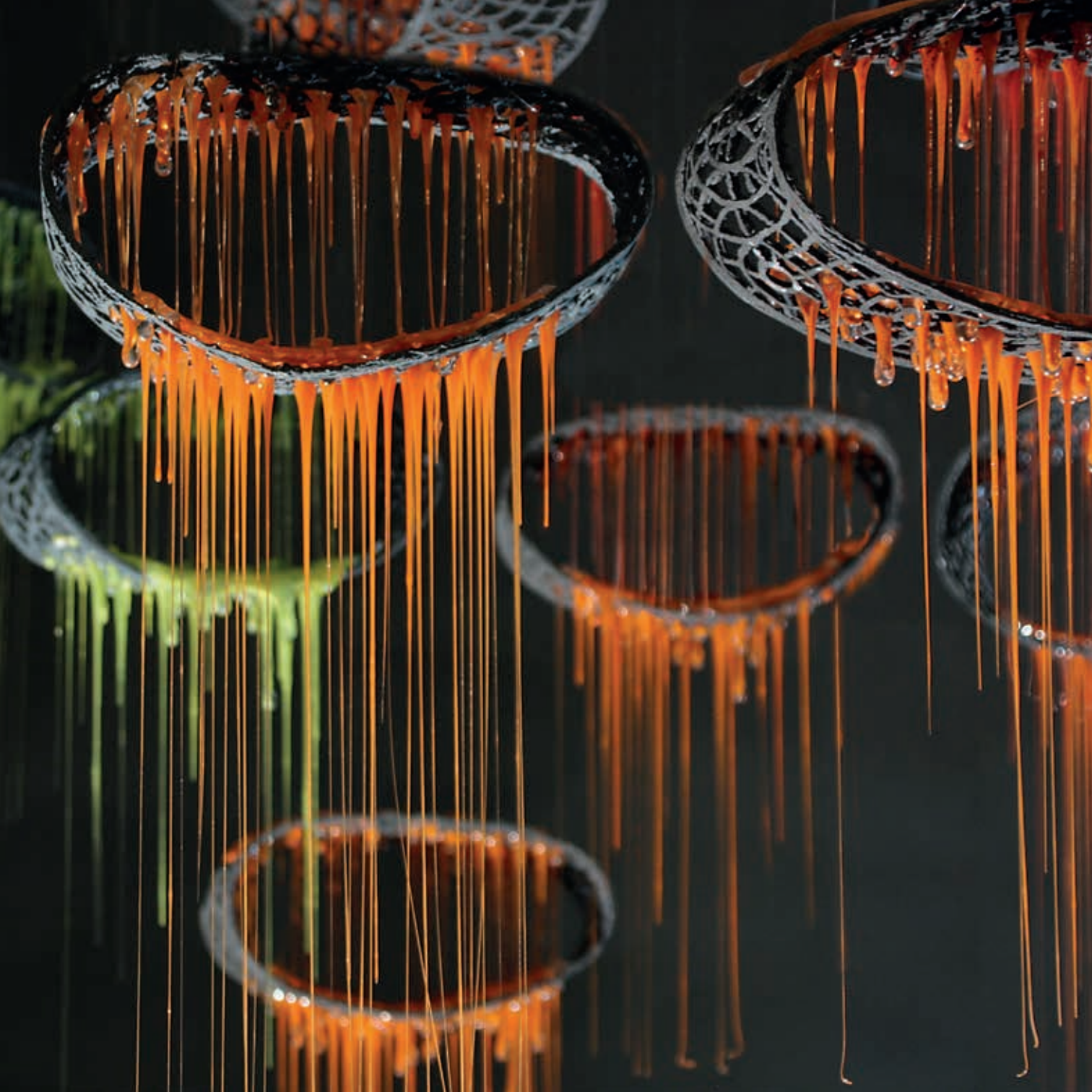
I think that glass is effectively used for this work. Please tell me the reason why you used not only ceramics but also glass.

Anne Törn

Using side by side the two beautiful materials, glass and clay has been a challenge. Making them work together seems impossible and that is the fun part for me – it is possible. There must be a bit of miracle in a work. And even though I may know and explain how and why things happen, it is unpredictable anyway. I give the materials opportunity – they play their way.





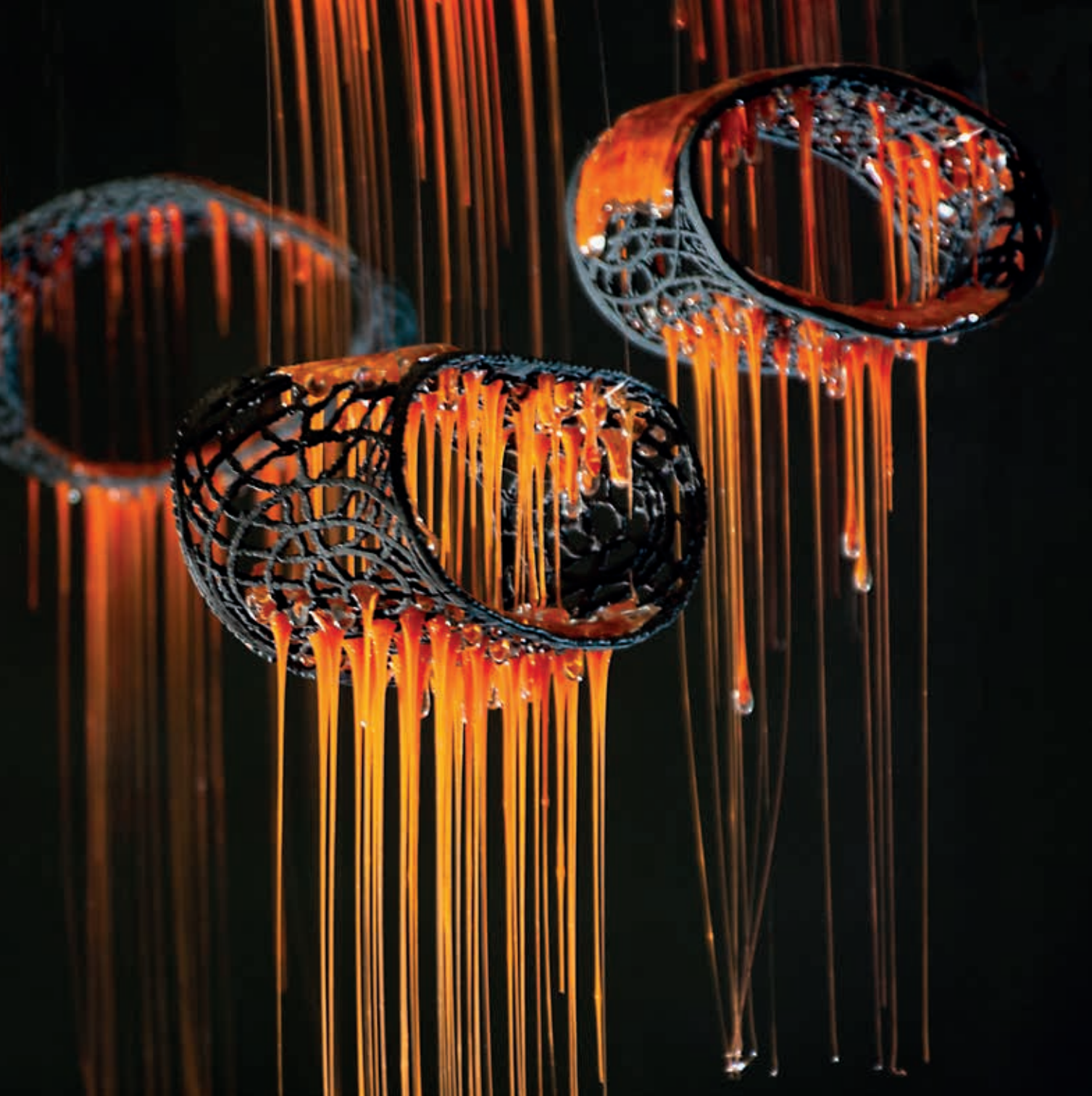


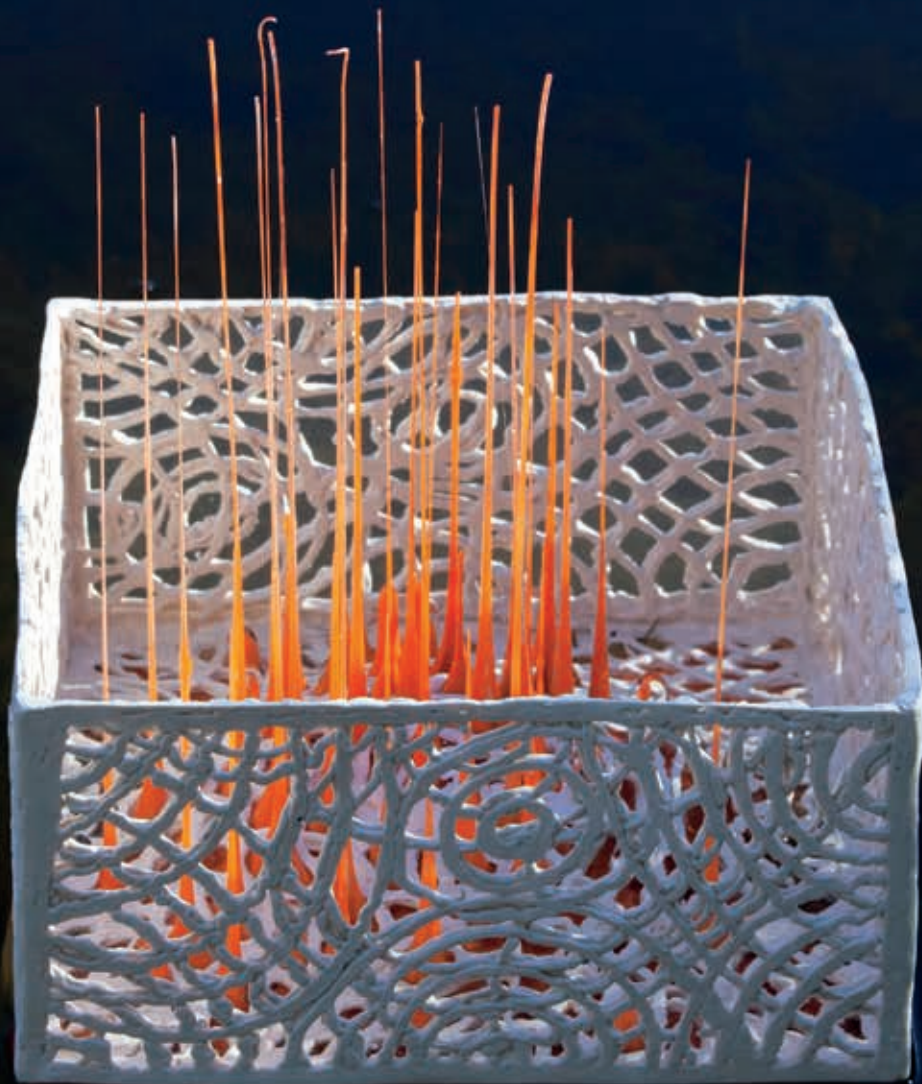














ANNETÜRN

1964 Born in Tallinn Estonia
 1984–1991 studies at Tallinn Art University
 1992 studies at Institut of Keramik, Höhr-Grenzhausen
 1993–1994 studies at Kassel University, prof Busz
 Member of Estonian Artists' Association
 Member of Estonian Ceramic Artists' Association

AWARDS

2017 GIC Biennale Icheon Special Prize
 2015 GIC Biennale Icheon Viewer's Choice Award, Second place
 2011 Ceramist of the Year, Estonia
 2004 EuCeCo Athens, Greece, SILVER MEDAL
 2003 Prize de Caroque, Prize of the Ceramics Association Switzerland
 1998 The Second Biennial of Ceramics, Monterrey, Mexico, Grand Prix
 1997 Fletcher Challenge Award, Auckland, NZ, Merit Award
 1997 The 5th Triennial of Small Ceramics, Zagreb, Croatia, Grand Prix

Invitational Exhibitions

2017 "5", exhibition in Minsk History Museum, Belorussia
 2017 Pavсарis, Lithuania
 2015 International Ceramics Exhibition, Gzhel, Russia, Design Award
 2015 Goat-teapot exhibition, Shanghai
 2014 Horse-teapot exhibition, Shanghai
 2012 Dragon-teapot exhibition, Shanghai
 2011 Modern Ceramics, Pavсарis, Lithuania
 2009 Camard Associes, Paris, France
 2007 International Exhibition of Modern Ceramics, Jingdezhen, China
 2006 European Ceramic Context, Bornholm, Denmark
 2004 International Emerging Ceramic Artists Invitational, Fuping, China
 2004 Keramik Dieser Welt, Koblenz, Germany

International Juried Exhibitions

2018 Ceramics and Colours Award, Faenza, Italy
 2016 Martinsons Award, Daugavpils, Latvia

2015 International Ceramics Competition Carouge, Switzerland
 2015 Premio Faenza, Italy
 2014 Westerwald Prize, Germany
 2014 Mino, Japan, Honorable Mention
 2013 Premio Faenza, Italy
 2010 Mixed Media, Höhr-Grenzhausen, Germany
 2009 At the Moment, Kapfenberg, Austria
 2009 Wewsterwald Prize, Germany
 2006 19-th Biennale of Contemporary Ceramics, Vallauris, France
 2004 The First Taiwan Ceramics Biennale
 2003 The Second Ceramics Biennale, Korea
 2000 The Sixth Taiwan Golden Ceramics Award
 2000 ALTEC Ceramics Biennial, South-Africa.

Solo Exhibitions

2013 Winter, Gallery HOP Tallinn, Estonia
 2013 Sea of Clay, Maritime Museum, Tallinn, Estonia
 2011 Gaby Freymann's Home Gallery, Schweinheim, Germany
 2011 Art Institute of Gzhel, Russia
 2010 Gisela von zur Mühlen's Home Gallery, Kassel, Germany
 2003 Gallery of the Diplomatic School in Bonn, Germany
 1999 Gallery Fromme Contempora, Graz, Austria

Since 1994 participated at workshops and conferences in Germany, Austria, Lithuania, Finland, USA, China, Croatia, Korea, New Zealand, etc.

Speeches and Slideshows at NCECA, Ashville, Fairbanks University, USA, also at Kassel University, Germany. At symposiums in Zagreb, Auckland, Helsinki, Gmunden, Gzhel, Bonn, Haian, Icheon Ceramic Centre, Korea, etc.

Works in collections of Estonian Applied Art Museum; Academy of Fine Arts in Zagreb, Croatia; Art Museum of Monterrey, Mexico; Auckland Museum, NZ; Art Museum of Amaroussin, Athens, Greece; Taipei County Yingge Ceramics Museum, Taiwan; Fuping Ceramics Museum, China; Noble Seafood Restaurant, Shanghai; Ashville Ceramics Centre, USA, Icheon, Korea; and in private collections from Australia to Russia.



